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ISSUE #2

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# HOOLIGAN

Welcome to the second issue of Hooligan House, once again I hope you enjoy your visit. I know that this is a little late in getting out, but with work and other commitments (including a busted ankle) I was forced to wait a couple weeks before I could print this. I'm hoping that the next issue will be out sometime in July, but I'm not promising anything.

I would like to thank everyone who sent for the first issue and especially everyone who wrote back and said that they liked it. One of the few complaints I received was that the zine was too focused on Oi! bands. That was never my intention and I hope I managed a more diverse selection of bands in this issue. A special thanks goes out to MRR who gave #1 a great review, which led to what I think was a successful first issue. Without the help of everyone who contributed this would have never come out so I must thank all of you, especially Neil and Rebecca who were constant sources of encouragement. Lastly, I need to say thanks to all the bands that took the time to be interviewed and also the bands that sent material in to be reviewed.

One change from last time is there is no mail-order list included. Due to other obligations I am closing down the distro. If I have anything remaining when you get this you should have a small list slipped somewhere into the zine. I'm sure that in the future I will still have a limited amount of items, probably from bands that I know or who have been longtime supporters of my various projects.

Once again thanks to everyone who is at the moment reading this and to everyone who helped me out.

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## Walking Contradiction

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1878 - 1897



# HOOLIGAN WORLD

By Todd Keyser

Welcome back to another installment of Hooligan World. At the end of the last column I said that there was going to be some people that didn't understand what I was trying to say and I'm sorry to say that I was right. As a whole the zine got really positive feedback but this column wasn't very well received, well all I really have to say to that is too bad. People didn't seem to like the way that I treated the kids that I argued with at the record store, some didn't like my buy American statements and argued for one world, which I feel is a valid point so I'm not going to bitch about that opinion. A lot of people said that people should support any cause that is just. People complained to me about the fact that people should support any cause that is just. The people that wrote that are the ones that weren't smart enough to grasp the point of the column. The column was all about supporting just causes, all I said was to look into what it is you claim to support and not just take one persons viewpoint and assume that it is right. All I said was to take the one viewpoint and then find out what someone that feels the opposite thinks and make an informed decision. Just because MRR might say something is bad doesn't mean that it is true, please just find out what others have to say and decide for yourselves.

OK now that I said that let me start this month's column. There's been a lot of talk lately about the place that Christianity has in the punk scene. This month I'm going to center the column on that question, even though I'll probably go off track onto similar questions. I'm not going to go into a big debate about the place Christianity has in the scene I actually want to focus on the question itself.

First off let me just say that I am not religious at all. I do not believe in God (hate mail anyone), and I think the bible is the best selling work of FICTION ever written. I've read the bible from cover to cover and I have an uncle who is a Minister so I'm well versed in biblical shit. So to digress a little I have looked into both sides of the argument and based my opinion on that.

OK on to the question of does Christianity have a place in Punk Rock. First off I don't think it does. Before you Christian punkers get the pad and pen out to bitch at me please read the rest off the column. Even though I don't feel that there is any place for it, it has a right to be in the scene. If you don't like Christian punk just don't buy it.

Punk is about speaking your mind. It's about having an opinion. It's about anti-censorship. What all you people who say there shouldn't be Christian Punk are doing is censoring someone's opinion just because you don't agree with it. Punkers bitch and moan when someone tries to censor what they have to say but you're no better than they are. You all want everything your way. Punk rock music and punk rockers have some pretty big contradictions in the scene. Before I get more dumb letters let me just add that I don't mean every punk rocker when I use terms like "you all".

One of the premises that America was founded on is the Freedom of Speech. You all want that freedom but you're not willing to let other people have it. Why not? Are you afraid that you might be wrong when you here an argument against what you stand for. I don't agree with Christianity but I believe others have the right to speak out about it. Communist countries don't allow religion and is that the system that you want to live under. I also don't believe in Racism but I'm not going to ban someone from thinking or even saying something racist. What I do is speak the opposite. The other thing that I do is not listen and not buy record from bands that sing about it. Skrewdriver and other white power bands have the right to exist and to sell their records. I just don't buy their records and I try to inform people about what kind of content is contained on it. I try to educate people about it not ban it.

In the 80's there was an organization called the P.M.R.C. (Parents Music Research Center) that tried to ban bands like the Dead Kennedys and others. Punks were up in arms about the possibility that a band they liked could be censored. Is what you're doing by saying there's no room for Christianity in punk any different? The only thing the P.M.R.C ever accomplished was getting those stupid explicit lyrics stickers placed on CD's. Just a little background info on the P.M.R.C. it was headed up by Tipper Gore and supported by then Congressman Al Gore. Yes the same man that is now running for President of the United States. So just think about that before you cast your vote (no I'm not saying vote for Bush). I

just happen to like the fact that I can say what I want and the fact that I'm allowed to protest stuff that I feel is wrong, there's a lot of countries in this world that don't give you that right.

Its real simple people if you don't like something don't listen to it and don't buy it but please don't ban it. First off you're denying someone of his or her rights second of all how do you ban an opinion and do you want someone to come along and ban what you think.

OK just to go back a little to where I said that Skrewdriver has a right to exist and to say what they want. Once again I believe in the Freedom of Speech it is when that speech becomes actions that the line from what is acceptable and what is not is crossed. I wish there was no hate and racism in this world but it is impossible to ban what people think and legally it is almost impossible to ban what people say but like I just said when words become action the line has been crossed. I never said I agree with what white power bands say but I do believe they have the right to say it. I don't agree with Christian bands but once again I believe they have the right to say it. The reason I believe they have the right to say it is simple, I don't want my right to anti-racist or anti-christian speech taken away. It's that simple.

Once again I'm going to expect letters disagreeing with me and I welcome them. Even though I can already say that I'll disagree with your opinion I still think that you have the right to it and the right to express it.

Once again I wanna say thanks to everyone that has supported the zine so far. Please send all correspondence to Todd Keyser/ PO Box 180983/ Utica, MI 48318-0983.

STAY ACTIVE!

# WIENER SOCIETY ZINE

NUMBER ONE

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## Letter to my Family

We as activist punks and social non-conformists, whether anarchist in intent or merely reformists against capitalism, police oppression and crooked government, we exude this palpable emotion that those who would consider themselves outsiders are dumbfounded by and that's our sense of belonging to a family. Although our differences are as colorful and varied as an artists oil paints, we pull through our struggles together bound by the need to support what we think is right and speak against what we think is wrong. We continue to keep our revivalist will power alive to spread to others we meet. To keep the family growing, to keep our vision strong and our words heard.

Well, I am now vocally calling out to my family, for support and help to further this activism of ours. If you read the first Hooligan House you know about my zine Wiener Society and know a little bit about me. Wiener Society #1 has finally been completed, although much stood in the way of its coming into existence. You see, I'm a convict, a prisoner in a California prison and my zine that is anti-authority, anti-police and for prison and governmental abolition did not mix well with the views of the correctional administration. As a form of illegal censorship they chose to "loose" (dispose of) my completed zine when I tried to mail it to a good friend, Justin Rhody who was to copy and distribute it. It just disappeared, all my months of work, all my writings, artwork of close friends and pen pals, contributed columns, all the cut and pasted chaos and little pen doodles I did as well as a couple personal pictures of myself that cannot be replaced.

This didn't silence nor stop this voice of mine. I found that for Wiener Society to be born I needed to find a counterpart out in the free world to take my words and art and construct a zine around them. Although I dreaded letting go of the creative process I realized that there was no other way. I would have to trust someone else, equally, like I trusted myself, to see what I spoke of and who could use their own opinions, abilities, imagination and scope to aid in this written activism. Luckily I have some very close and dedicated friends, who are loyal and full of integrity, who have supported and backed me completely. #1 was only made possible because of Todd Keyser and Justin Rhody; my gratitude is deep for these two friends and brothers of my family. But, both Todd and Justin are extremely active in the scene and I would hate to have to drain energy away from their focal points to get Wiener Society out every couple of months. They both have their own zines; Todd does Hooligan house as well as his label and distro. Justin has If Only Thoughts Could Kill zine and has just started Delicious Turd distro and the Bitter like the Bean label. On top of that Todd manages the band False Identity and Justin has his own band SMUT. Justin also goes to school and works and Todd has his own job. A lot of my other pen pals also have their own zines as well as work or school. So, how does Wiener Society secure a foundation as a permanent forum for punk, politics and D.I.Y. ethics? Through the family that's how.

You are sitting here reading this and you might be the one to do this, to help, to join, to further, to act. I don't need a crusty anarcho that knows all of Conflicts lyrics and boycotts fast food. I don't need an active demonstrator that carries a black bandanna and molotovs in their backpack next to the latest CrimeThInc. Zine. I don't need you to be bi like me, or to dress in bondage pants and safety pins or have a record collection that only contains obscure 7's. Fuck, you don't even have to look like a punk, as long as you understand why we resist and that you are along for the ride and willing to give it your best try. I want you to become that link that connects my words and those of all the other willing punks and revolutionaries to the street scene.

I don't play stereotypes, I don't believe in reputation and I could give a fuck about labels, I hate categories. Fuck images fuck fitting in and fuck what is the "right way". I'm a bi-sexual punk rocker who hates a lot of things, but loves much more, who is sitting at this moment in a cold-ass gray prison cell listening to an AFI or MDC CD and doing all I can to speak out about the oppression I see, the hate the state produces and all the towering problems that humanity is faced with. This is what I do, to help, to act, and to be a part of the struggle. I need you to help me, to take my typed up columns and artwork, cut and paste them to some white paper, put some of your own words along if you want, drawings if you want, whatever. All you need is a little attitude, some paper, glue and scissors, a stapler, some old magazines to cut up and a good, fast, and loud background soundtrack. Personally I like Naked Aggression or Wasted Youth when I'm doing the zine, sloppy like the zine I'm dedication to how old school zines used to be. I'll do the rest, I'll do the writing, send you the ads, get the contributions, the reviews and interviews and tell you where to send the finished zine to be copied and distroed. It may seem like this is a responsibility and it is, of course. This zine is my life, my activism, but I want it to be yours too.

It's obvious that I'm in a situation that only support from the punk scene, my family, can help with. So, get active, get in and write me a letter. I need you to be my partner in crime against society!

My favorite Naked Aggression song "Revolt" just came on so I'm going to go bounce of my walls! Write me! Activism is our hope.

In Solidarity,  
Neil Edgar  
K61832  
A5-116  
PO Box 409000  
lone, CA 95640

I'm born to die I'm born to fry, my life in a cage I'll show my outrage, I'm misunderstood I did what I could, I made my try I was born to die "Born to Die" by MDC

# REMEMBER BRIAN



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# LIFE ON THE STREET IS NOT AS PRETTY AS IT SOUNDS!

Greetings once again from the East Lake Rehabilitation center. It's been almost two months since I wrote you all last time. This has been the hardest stint in rehab that I've had. Hopefully the old saying of third times a charm will hold true for me.

Last time I wrote I was taking about the year 1998. I went on tour with my boyfriend's band, OD'd when I got to Chicago, was arrested for possession of narcotics, went to rehab, pleaded guilty and was sentenced to 1 year of probation. Those were the causes of my first bout of sobriety. This is the story of my decline back into addiction.

Part of my probation was the requirement to complete 100 hours of community service. I did my service mentoring underprivileged children. The reason for this was because after rehab I wanted to make sure no one had to go through what it was that I went through. I talked at schools and youth centers throughout the city. I never truthfully discussed all that happened to me I only talked about what the drugs did to me and the pain that I went through at rehab. The withdrawals were terrible and I thought the memories of those would keep me off drugs forever. That didn't last though, I saw more drugs when I was talking to those kids than I had ever seen in my life. The first couple times I was around the drugs I managed to say no, but each time I was around the drugs it became harder to say no.

The first time I succumbed to the drugs it was just marijuana. I figured it was no major things, shit it was just pot. I was soon using pot on a daily basis. It quickly escalated to acid and then cocaine and finally back to heroin. I was addicted again. My family and friends no longer mattered to me. I stole money from them to support my ever-growing drug habit. At first it was just small amount of money that I took but drug habits have this tendency to become stronger. I soon escalated to a \$150 a day drug habit that was hard for my parents to ignore.

At first my parents chose to deny that I was back on drugs, they couldn't admit to themselves that it was true. I think the real reason they chose to ignore it was because they felt like they had failed me, but it was I who once again failed my parents. The parent's who gave me unconditional love and support. The lowest point was when I pawned my father's wedding ring to buy heroin. As I look back I cannot believe that I could ever do such a thing, at the time I felt nothing. The ring meant nothing to me, and I reasoned that it meant nothing to my father since he never wore it. The truth is he didn't wear it because of work. The ring was the straw that broke my families' back. They called my probation officer and hinted that I was back on drugs. He ordered me to take a drug test, knowing that I had taken drugs every day for the past two months I was ready to fail.

After the drug test I found my probation revoked I was sentenced to serve my remaining time under house arrest. I was hooked up to an ankle monitor and was only allowed to leave the house for school and work. For the next two months I had to call everytime I left the house so the court knew my whereabouts every minute of everyday. Even that didn't stop me from getting drugs, I just had them delivered which was even easier than having to go out and get them. I think my parents knew that I was still using, but they also knew that if I got busted while I was on house arrest my next stop would be prison. Even though I was still using the next two months were uneventful and the ankle monitor was removed. I had completed my sentence, and what did I do to celebrate? I went out and got a big speedball. My parents didn't see me for the next two days. The minute I returned home I was packed back off to East Lake. 15 months after I left this place for the first time, I was back into the place where I spent the worst two months of my entire life. This time around was even harder than the first. My withdrawal symptoms were worse, I had absolutely no privileges and I ended up staying longer than my previous visit.

Once again I had to do the damn counseling thing, the gym and school were once again required. Two good things did come out of my stay at East Lake, I was once again off drugs and I completed classes and received my High School diploma. I even did really good and ended with a 3.7 grade point average. My parents were extremely proud of

me and I must admit that I was pretty proud myself. By the time I left I was even given the responsibility of leading some of the group discussions. The doctors and counselors said that my progress was amazing and a couple of the counselors even helped me fill out my college applications and wrote me letters of recommendations.

When I returned home I avoided my former friends and the places that we used to hang out at. I few months after returning home I started to receive some answers about my college applications. I was accepted to my first choice school and was even offered a scholarship. Once again my parents were ecstatic and figured that school would be a calming influence in my life. In just a few months I would be off to art school. In the time between getting accepted and actually leaving for school I met a great guy. Once again he was a member of a band. He was a pretty big figure in the local punk scene. What can I say I'm attracted to powerful men. He treated me with so much respect, but for some reason I couldn't tell him about my past. He never seemed to mind my secrecy and never pried or tried to get me to tell him anything I wasn't ready to expose. He also didn't do drugs and neither did any of his friends. They would drink at their shows but they were far from being drunks. We spent the next few months together, we were almost like Siamese twins, where one of us went the other was sure to be close by.

Unfortunately, the time for me to leave for school came and I had to say goodbye to my love. The first few months at school went great but then I met some people who would become a bad influence on me.

I just took you on the journey that ends with my third drug phase and in March I'll once again tell you that story.

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# THE EROSION OF OUR SCENE

BY LESLIE SCHMIDT

There's a subject that my friends and me have been talking a lot about lately, I know there's been pages already devoted to it in this issue as well as the last but I feel it's a very important subject. The subject is how our scene has been completely destroyed. It's eroded into just a shell of it's former self. I can't speak for all scenes out there but the Detroit scene has completely ceased to exist. There was once a time when a couple local bands could pack any place that they played, those days have long since past. I still try to attend as many local shows as possible, unfortunately school and work commitments keep me from attending as many as I would like to. Not like flipping burgers is all that demanding of a job, but if I want money to see the shows I must show up at least some of the time. I also try to by as many CDs by local bands that I can. I may not always like the band but I feel that we need to support the scene. The problem is that not many other people feel the same way that I do. The Detroit scene has become fragmented into cliques. My friends feel that the scene is divided along genre lines but I don't see it that way. They think that it falls along the lines of emo, hardcore, crust, etc., but I see it has falling by who knows who. These kids will only go to shows that have bands in which they know the kids that are in them. These people are missing out on so many great bands, sure they see the bands that play before their friends but they never stick around to see the bands that play after. Some bands are picking up a local following but nowhere near what was being developed just a few years ago. Some great bands have come from Michigan and there are plenty of great bands that are coming up in the scene but no one wants to hang around to see their set. A few years ago, before they got signed to a record deal, The Suicide Machines were packing 1000 people into the halls. 1000 diehard fans that didn't just jump on the bandwagon after their songs were finally played on the radio. Now if a band is able to muster 100 people into a show it's a big success and if they manage to draw 200 fans it's considered triumphant. I think it's a sad day when I see the same 25 people seeing the same band every time they play and I sure it's pretty disheartening to the bands to. Sure they'll say that they don't mind and that they just like to play, but truthfully whom are they fooling? Only themselves, people form bands so that they're music and their message can be heard and no matter how many times they say it they want the band to be big. They might not want to be Blink 182 big but they want the most people possible to hear their stuff. It's a sad day when someone puts his or her heart out there and no one sees it. I'm not going to pretend I know what it was about in the old days but it's got to be better than it is now. I'm only 19 years old and I've only been in the scene for about 4 years but I'm already sick of hearing about there's no scene in Detroit, and I'm sick of hearing people bad mouth my friends who are all active supporters of the scene. These little crybabies that bitch about not having a scene are the ones who've ruined the scene for us. By not having a scene what the really mean is that Blink 182 only comes to D-town once a year. No offense intended kiddies, but punk started way before Green Day landed on the radio.

I got a little story to tell about a friend of mine who went to Warp tour. This guy has bumper stickers of a lot of local bands on the back of his car and he's been in the scene a really long time. He has on sticker that reads PUNK ROCK IS NOT A CRIME. If you know this kid (well he's actually an adult) you would know that he's way old school from back when it wasn't accepted to be a punk. Well the little kiddies who job it was to plaster cars with show flyers took offense to that sticker and wrote him a little note on the back of one of the flyers they put on his car. The note read "Hey asshole punk rock may not be a crime but exploiting it is. We don't need people like you in are scene, Don't support our shows dick" (that may be exactly what it said but it's close, he actually had the not hung up for a while because he was proud of it). Now whose show were the flyers for? Some local band like Bottomed Out or WaffleHouse? NO!! They were for a major label punk band. By major label I'm not talking Epitaph or Nitro I'm Talking Atlantic and Warner Bros. So whose scene were these kids passing out flyers really supporting? It certainly isn't the Detroit scene because I can almost guarantee that they won't be at the next show by some no name local band they won't even be at the next show by the likes of 7 Seconds or Earth Crisis. The next time anyone will see these kids are when Green Day, Blink 182, The Suicide Machines or some other acceptable punk act comes to town.

I just wish these kids would learn to shut their fuckin' mouths and learn what the definition of local scene really is. So kiddies if you can put down your Rolling Stone or Spin Magazines for just a minute walk your lazy asses over to the book self and grab the Websters and look up these two words LOCAL and SCENE. After your finished with that order yourselves a copy of American Upstart, Rats in the Hallway, Slug and Lettuce or the countless other zines that support local and underground music. There's more out there than what you find at the mall. SUPPORT LOCAL MUSIC!

# ACTUAL HAPPENINGS

BY NEIL

There was this big controversy a while back in MRR & Hitlist where this certain stereotype was again & again tossed about like it was no big deal to use such discrimination. The word was wigger & the stereotype was rap-metal, & although I'm sure most people reading this don't listen to anything not punk, god forbid, I want to delve into this. You see, fellow scenelings, equality means equality. Freedom of speech means freedom of expression, in whatever vocal form. One of punks founding ethics was our ability to freely assert out right to speak out however we want to, sing about whatever we want to & believe however we want to. What gives us the right in our scene to do this with our music & doesn't with some other? How can we sing & slogan about abolishing discrimination in the world, about equality & in the same breath, in the same thought judge someone we see for his or her musical taste? What the fuck? That's why we are punks, so we can listen to what we want & all of the fuckin sudden we are better than these other scenes. NO! Not better, just different & that's the beauty of diversity. The swirl of differences. That's what makes equality & unity possible, tolerance of what's different, keeping an open mind & accepting thing that you may not like or understand.

Rap has always been black music & their underground consists of experimental sounds just a like punk's underground. Rap promotes a lot of things I don't agree with like sexism, gang violence, greed & cold blooded murder, but also I wasn't an inner-city minority youth growing up in a violent, gang ridden, poverty stricken environment that society created with racism & classism. If I had been I would have most likely been into rap instead of punk rock. What gives me the right to decide the product of the expression of these people is less than mine? Now there are people like Eminem, Kid Rock & others not as well known, white's doing rap & integrating their styles into what's been predominantly black (does this sound familiar...oh, this has happened before when reggae became ska) & the response is acceptance. I think, although there is a whole other side to this issue where lyrical content is concerned, one big idea this type of thing promotes is racial equality and unity & this is a good thing. This brings integration of cultures into the social limelight & shows it's possible. I think the education of the public is the most important thing, as is activism, exercising your right to speak about what you feel, but censorship or music discrimination works against the freedom to express, therefore it oppresses.

Don't confuse my intention, I'm not saying Eminem's homophobia or Kid Rock's sexism are condonable. I'm saying if we have the right to express ourselves than they have the freedom to do the same. I'm not saying rapping about bling-bling, money, cars & pussy is good for anyone, I'm saying it's their right, just like it was G.G.'s right to sing about AIDS, incest, sodomy & serial murder. What rap needs is a person to talk about issues and educate, right? Instead of woman-bash & gang bang, oh wait, there's KRS-1, there is intelligent, political, educational positive rap, bet you didn't know that. Here are a few more, Ras Kass, The Roots & the Fugees.

Rap-rock hybrid bands are taking musical integration that much further, promoting equality, but this is my opinion of course & being an optimist, I do look to find the good in everything. Try, but not always with success. The one major problem I have with rap-rock & white rap is I feel like it's integration for profit & I'm not with superstars getting rich off of corporations getting richer off of a population getting poorer, no matter if they scream hate or love, the capitalist economic trap still wins. Like Rage Against the Machine, who promote anti-corporation while signed to Sony & saying they use the resources of the corp. to further their message, while their record sales funnel that much more money into the pockets of the tyrants. Who's the joke

on? But in the same argument, Rage can get mainstream kids aware of very valid political issues & give them the inspiration to begin activism. So, who's wrong?

Back to musical integration & such. Yeah, rap & rap-rock-metal-whatever pretty much exists on the opposite side of the music spectrum from punk, but what about hardcore? Like Madball, Earth Crisis, Vision of Disorder, 25 ta Life, Skarhead, Sick of it All (Ed. They had KRS-1 on ~~the~~ album), & on & on, all these guys use hip-hop as an influence, as well as metal. It's all coming from the same places. Myself, I have a large variety of likes; musically I appreciate good music, high energy, passionate noise & realism. I won't compartmentalize myself with what I can or cannot like because this scene or that scene doesn't fit. Fuck that! To me that is ignorant. My heart is the underground & all of it. When I became a punk I swore to break rules & break down mental barriers, to help free people not box them up. Whatever you fuckin want to listen to fuckin listen to it! Fuck a reputation! When did your social position become so damn important? Oh, if my friends find out I listen to this they will never stop talking shit...fuck that, be an individual & stand up for yourself.

This column is not meant to advise to compromise, never do that, ever. But, if I was to tell you all I like to listen to is punk rock I'd be compromising myself, which I won't do. Just because it's not punk doesn't mean it's evil. I will always be honest; it's my strength. I'll admit I hate what Eminem & Kid Rock stand for, I'll be the first to say I don't like Limp Bizkit or Korn's "I'm the shit you suck" attitude, but I do think that there is an underlying message in what these people do. And I do think they have the right to do what they do, without being robbed of the freedom to. This may sound wrong, but I expect more from punk, so when a punk band flirts with sexism or homophobia I think it's much more outrageous than a white rapper who's just acting out what society has taught him. So, who do we look to for blame, what do we look to change, the icon or that of the energy source behind it?

Labeling has become so fuckin easy for punk rockers & that makes me mad. It makes me sad that so much energy is put into an image, the right record collection & cliquing up at shows, instead of what really matters, like banding together to do what must be done to further our beliefs & bring about the potent youthful activism that we all know is possible. Also, I know you weren't born with a Crass shirt on, someone took the time to introduce you to punk music, to help broaden your mind, and maybe you should do the same. Just because he or she wears a Limp Bizkit or Eminem shirt, or baggy pants & Nikes doesn't mean they are bad people or not hurting, or confused, possibly just misinformed, besides they are just like you, people who love music. People, who laugh, cry, live and die. People, who need love, get angry and have beliefs. Wearing an Eminem shirt or listening to his shit doesn't mean that they are Eminem, they are reachable. No. Eminem won't listen if you try to correct his wrongs, doesn't mean that guy or girl won't. Don't just accept them as a lost cause, equality remember? When you see someone that could be called a "wigger", or some rap-metal kid, instead of instantly getting defensive & judging or being rude see what happens by striking up a conversation. That's being a representative of equality, treating people like your equal. If we don't live up to our own words aren't we as bad as the things we stand against? I never want to be such a person, I won't. I won't lie to you or myself.

Freedom of expression & freedom of speech are important, but so is sticking to your guns & advocating your beliefs. I'm not saying fuck it, anything goes, and nothing matters. I'm going to exert my free right to speak out. In Todd's last letter to me he was telling me about his views on free speech & in his words it's when words of hate turn into action that a line has been crossed. We know words are powerful, so if words can ignite hate, than in turn they can also transform hate. So, what we can do is use our words to convince those who see differently that they may be wrong.

Be deftly opinionated. Use your words for transformation & education, not for classifying & discrimination. Let's stop rejecting.

Don't let an Offspring song become your method of acceptance. Choose to be equal. Don't judge by music taste or clothing, fuck don't you hate when society does that to you? Don't become what you hate.

If Eminem has enough balls to speak his mind, don't you have the dedication to who & what you are to use your right? Or are you just too punk?

NOTE: Eminem, Kid Rock, Limp Bizkit, Korn & Rage are used for purpose, first to piss you off enough to hear me, then to make you realize that discrimination you make against these individuals is the one & the same you've been feeling from society for being punk. Is it OK? No. Can you change it? Yes. I'm not saying these people are cool, or to listen to their music, or to like them, I'm just pointing to this contradiction we've come to say is equality.

Write me. Activism for existence. In Solidarity,

Neil Edgar

K61832

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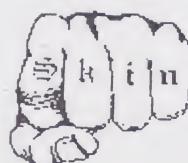
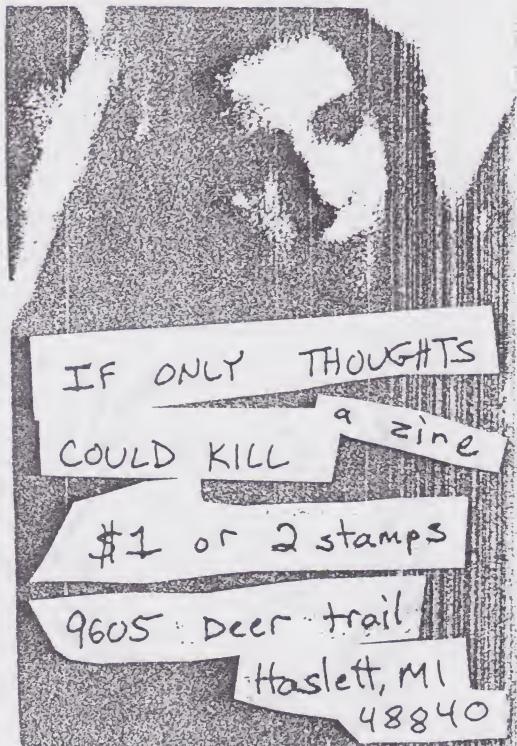


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## The Threat of Drugs

Smoking	434,000
Alcohol	105,000
Car Accidents	49,000
Aids	31,000
Suicide	31,000
Homicide	22,000
Illegal Drugs	7,000

Here is a list of some of the leading causes of death in the United States. Given these statistics, why is it the number one domestic priority of the U.S. Government to eradicate illegal drugs? Is it that these drugs are such a great threat to the American People? No, the numbers indicate that illegal drugs are a minute social problem compared with others.

Is it because illegal drugs provide the government an excuse to declare war on a specific segment of the population that they want to target - certain racial minorities, counter cultures and the economically destitute-and an opportunity to greatly expand the criminal justice apparatus in time for a period of economic restructuring, downsizing and globalization - the ruling class's class offensive following their cold war victory? Yes.

To sell us this war, their so-called Drug War, the state undertook an enormous propaganda campaign, approaching in scope and intensity it's anti-Communist propaganda of the cold war, to brainwash the American people into believing, with feverish frenzy, that drugs are the new greatest threat to their "way of life." Unfortunately, when the politicians lie, the people listen. "The bigger the lie," Hitler said, "the more people will believe it."

Free the drug dealers. Free the drug users. For a harm-reducing social policy.

By Nick Waters

The above article was reprinted from Thought Bombs zine. Thought Bombs is an excellent anarcho/political publication. To read more send \$2.00 to South Chicago ABC Zine Distro/PO Box 721/Homewood, IL 60430



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# COLD AS LIFE

Cold As Life

Jeff Gunnells-Vocals

Di Quan-Bass

Johnny Hate-Guitar

The Big Dog-Guitar

Tim Mycek-Drums

## "To You, It's The Life We Chose To Live"

Formed in 1988 as an aggressive "Destructo-Punk" band, Detroit's **COLD AS LIFE** were unknowingly taking their first steps towards a journey that would see their dreams and nightmares come to pass. It was back in '88 that the nucleus of Guitarist Jeff G. and Drummer Roy Bates joined forces. Their musical expressions were well in synch with each other, drawing influence from such bands as Sheer Terror, Black Sabbath, 4 Skins, G.B.H., Negative Approach, Celtic Frost, Discharge and Slayer. So with this mental foundation laid, their sound and style was set from day one. Next was the addition of Guitarist Jeff West and at about this time things started coming together, but there was still something missing. The missing link appeared in the form of an early Oi! inspired Vocalist by the name of Rawn Beuty. Beuty's influences blended brutally and soon after his joining things (positive and negative) started to happen. **COLD AS LIFE** were complete.

## "But You, The Times, Had Nothing To Give"

**COLD AS LIFE** soon took their raw form of Punk/Hardcore to the stage.

Sharing these stages with such bands as Agnostic Front, Cro-Mags, Madball, Murphy's Law, Malevolent Creation, Bad Religion, Sick Of It All, V.O.D, Hatebreed, Merauder, Warzone, Fury of V, it was a schooling effect that they still remember today. An early highlight, as well as one of their biggest shows, was A.F.'s "last show ever" at NY's infamous CBGB's. This show was sold out months in advance and also broadcast live on WFMU. **COLD AS LIFE** was doing well. They survived their tours and were gaining massive response from the Hardcore underground via their infamous demos. Demo's that became notorious for their horrific and unforgiving depiction of their reality and upbringing. Their lifestyle was a reaction to this reality and there are those who still cringe when they hear the words **COLD AS LIFE**.

## "The Youth Of Today, Fuck Your Cliché"

Now in dreamland, the band would've signed to a major label and this shit-coated story would be done. But this is Detroit we're talking about. Crime, drugs, poverty, depression and murder go along with this program. In 1993, while asleep, Rawn was shot in the head three times by his "friend" and former roommate (Richard Wrestle) and died. After that it was a long year and a half of unsuccessful Vocalist auditions, that is until Jeff decided to pick up the slack and when he did, **COLD AS LIFE** forged ahead. They recorded and released a four-song demo in 1995 and continued to play and promote anywhere that would allow them. While many member changes followed, Jake Loch (Moloko Plus, S.B.L.C.), Craig Holloway and Jay Navarro (The Suicide Machines) there have also been key additions. Two of the keys appear in Bassist Di Quan and Guitarist Johnny Hate who appear on **COLD AS LIFE**'s 1997 demo as well as their



COLD AS LIFE



debut album. That album, titled 'Born To Land Hard', sold an impressive 10,000 copies independently worldwide.

#### **"You Did It To Us, You're To Blame"**

In support of 'Born To Land Hard' **COLD AS LIFE** once again took to the road hitting the Midwest as well as an extensive East Coast tour when they decided to make a change. Recruited was the 420lb. ex-Guitarist for local heroes the Almighty Lumberjacks of Death, the Big Dog. Once on board, Jeff decided to solely concentrate on Vocals and increase the already explosive **COLD AS LIFE** live show. With new blood in the band, **COLD AS LIFE** immediately went on a successful European tour with the highlight being the 1999 Dynamo Open Air Festival. The fest, headlined by Metallica, S.O.D., Cradle Of Filth, Monster Magnet, System of a Down, Biohazard, Static X, Fear Factory, was a major success for **COLD AS LIFE** and judging by the European Press in Terrorizer, Metal Hammer and Rock Hard the Detroit quintet definitely left their mark. The tour also hit Germany, Spain, Belgium, France, England where **COLD AS LIFE** conquered as well. When touring commitments ended, the band parted ways with their Co-founder, and Drummer of over 11 years, Roy Bates. Roy's replacement is powerhouse Tim Mycek and he completes their finest and most brutal line up to date. **COLD AS LIFE**'s progress has seen them grow from a local "Destructo-Punk" band to the furious and uncompromising band that's toured the World. **COLD AS LIFE** has recorded their second full length (For release in Summer 2000) titled the 'Declination of Independence'. Thirteen songs crafted through years of blood, madness, loss and destruction. You're now holding the next chapter of an amazing struggle. Dues have been paid, lives have been lost, one listen and you'll understand.

#### **Contact Information**

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# Let's talk with The Saskatchewan Trio

HOOLIGAN HOUSE (HH): I hate this question, but I guess it's kind of mandatory. Who's in the band and what do they do?

CATHY=guitar, Bobb=drums, vocals, Ryan=bass

HH: How long has the Trio been a band, and how did it form?

BOBB: Almost 3 years ago. It formed because we lived in the middle of nowhere and had nothing better to do but make noise and believe me we make noise.

HH: Is this the original lineup or have there been changes along the way and what were they?

CATHY: Ryan is fairly new to the band. Our friend Adumb used to play bass, but he quit.

HH: Describe the band to someone that has never heard you?

Ryan: Deviate with Van Halen influences and lots of crotchtastic action.

Bobb: We originally kinda of sounded like old F.Y.P but dwarfed into something completely different. I guess we still sound like F.Y.P mixed with Drop Dead. I don't know!

HH: I have both the "Songs for a Cold World" CD and the new split 7" which are both great. How has the response been to the releases?

CATHY: The CD got fairly good reviews overall, but the 7" has done better.

Probably because the recording quality was a lot better on that. The cd was done for free in a dirty basement. I guess you get what you pay for.

Bobb: I prefer the real negative reviews because they're usually funnier and right on the money, i.e. we suck.

HH: The band seems to have matured a lot between the two releases, especially lyrically, was this a conscious decision or just a case of getting older?

Bobb: It was both I guess, I mean getting older made us more aware of all of the clichés in the punk world so we try to stay away from them. I need to say the stuff I say in my own way, not the way some dude felt 20 years ago.

HH: The new split contains a cover of DRI's "I'd Rather be Sleeping" why did you choose that particular song?

Cathy: We all love DRI and we all like to sleep. I have narcolepsy and Bobb has chronic fatigue syndrome. Plus, it was easy to figure out.

Bobb: And it distracts the crowd from how bad our originals are.

Ryan: Nobody is talented enough to do a really kick ass cover of the Fog Hat classic "Slow Ride."

HH: As a band you seem to be really into boycotting GMO's (Genetically Modified Organism) and pro organic foods. Could you educate me a little on GMO's and explain how you got involved in that?

Bobb: I got involved with the whole GMO thing from working in a health food store and going to a vegan culinary school where top notch ingredients is their main focus. GMO's are basically something that had their genes rearranged to make them resistant to bugs, weather, rodents, Ryan...you know anything you want to keep away. GMO's are a pretty shady business because they don't have to be labeled and haven't been tested long enough to see if there're any side effects. I don't want to make this to big of an answer so I encourage anyone to write to me if they want more info. Cathy and me do a zine called The Angry Tomato, which concentrates on these issues.

Ryan: By zine Bobb means one issue that is out and another that will most likely never see the light of day despite its completion.

HH: Bobb, you are also in the band The Gamma Kids, how did you get involved in that?

Ryan: I'm going to answer for Bobb because I have not gotten to do much in this interview. Back in the late 1500s Bobb went by the name Geus Maximus and really liked pop-punk so he promised himself in 499 years he would start a pop-punk band. Either that or he decided it was the only way to get the "whoas" he loves so much into songs.

Bobb: uh....

HH: I know a lot of people get a second band going just for fun, is the Gamma Kids a serious band for you or just a diversion?

Ryan: Bobb is EXTREMELY serious about everything he does, specifically hanging out and acting tough.

Bobb: uh.....

HH: At the present punks seems to be really divided, what's your feelings on how punk has been broken into so many genres like Oi!, emo, hardcore, pop, etc.?

Ryan: I'm not allowed to answer music questions because I enjoy the Barenaked Ladies and Fugazi, I have what you call "poor taste in music."

Bobb: Diversity is always good it keeps things interesting. I listing to a lot of music but I've never felt divided with the other kids because I know they're like me and want the same things from life. I do think that on the other hand emo is the worst music in the scene that explains why emo kids are the worst kids in the scene. Ha Ha.

Ryan: Examples of annoying emo kids are Big Bad Doug Katz and his emo army.

Cathy: Oh, this question again. I think it's good that there's diversity, but it's crappy when a scene just gets into one genre and blows off bands that don't fit into what the local trend is.

HH: How's the Jersey scene in concerns with the above question?

Cathy: The New Jersey scene is definitely a victim of the local trend thing, I personally don't really like it much around here. There aren't that many kids interested in keeping a strong independent scene going.

Bobb: Its good some places and is shitty in other places. The thing I hate most is you have to kiss a lot of ass to get a show around here and I'm no ass kisser, so we don't play in jersey too much.

Ryan: We really do not play in jersey too much because when I sleep with the shows promoter I never call back the next day and even though I give top notch rim jobs the call back is the most important part.

HH: Since I'm conducting this interview at the end of Nov. and the Presidential election is still in limbo what are your thoughts on what's been taking place and whom do you hope ends up as the victor and why?

Cathy: I think this whole recount thing is just ridiculous. It's gone on for too long. As far as the victor goes, since Ralph Nader is out of the picture, I don't really see Bush or Gore making any real, positive changes for this country, so I don't think it really matters much.

Bobb: I don't care, I did vote but since Nader didn't get 5 percent to allow him federal funding I don't care.

HH: I'm not asking who you voted for, but I'm wondering if you voted and why or why not?

Cathy: I did vote for the first time in this election. I never did before because I never saw a Democrat or a Republican really make a difference when it comes to things that matter to real people. This time around, I voted because I felt I really did have a choice. I think Ralph Nader is an intelligent guy who recognizes some of the real problems going on in this country, and has integrity, which is more than I can say for most politicians, so I voted for him.

Bobb: Gore and Bush are the same person so I voted for Nader although he still would have been benefiting the upper white classes he did talk strongly about the environment, military spending, and foreign policies.

HH: Cathy, it's not all that common for females to be in hardcore bands since this still seems to be a male dominated genre. Do you ever feel that being a female you might not be completely accepted into the scene?

Cathy: I've never felt like I wasn't accepted. I really like being active in music, and I tend to hang out with guys more anyway, so it's never really bothered me. I'm sort of a tomboy, and I don't hang out with many girls, so I like being in a scene where it doesn't matter if I shave my legs or wear makeup. I do wish there were more girls active in the scene, though. I see plenty of girls at shows, but not many that are in bands, write zines, book shows, or put out records. Sometimes I do feel a little outnumbered, but like I said, I never felt like I wasn't accepted.

Ryan: As a man who enjoys wearing womens clothing I must say that being a woman in todays modern world is very tough, although sleeping my way to the top of my profession [laundromat attendant] has been a great time for me.

HH: I'm a big fan of Oi! music and NJ has a good Oi! scene so I'm wondering about a song that Cathy wrote for the CD. I can picture tons of Oi! bands doing the song "International Paper Zoo" and I was wondering if you were at all influenced by the Jersey Oi! scene?

Cathy: That's kind of odd, 'cause I don't really listen to Oi! at all. I, personally, was never really influenced by the Oi! scene in NJ. Truth be told, I don't really like Oi! much.

Bobb: Nothing wrong with a little boots and braces it's too bad that many of the people into the Oi! scene fucking suck! How many more clubs have to be closed before these Oi! boys learn not to fight and fuck up the clubs.

Ryan: I think it's painfully obvious that Oi! reached its peak with the Casualties classic "Oi! Song."

HH: What's the best show you've ever played" why and with who.

Cathy: The contra house in Huntington, Long Island, with Contra, the Insurgent, and Disarm. The show was supposed to be outside, but it rained, so we all played in the living room. There were tons of kids packed into this tiny little living room, all dancing around and having fun. It was great.

Bobb: All the shows in the Midwest we played fucking rocked. You guys are the best and know how to show a touring band a good time.

Ryan: Bobb means that they give good head, I have yet to play a good show so I'll answer when that happens.

HH: What would be the ultimate Trio show?

Ryan: Van Halen with Diamond Dave or Black Flag without Henry Rollins being a big angry jock and crying about girls not wanting to talk to him.

Bobb: One were we didn't suck.

HH: What lies ahead for the band?

Cathy: Well, we broke up.

Bobb: Actually we just changed our name to Doomsday Device. Its us 3 and were adding another drummer so I can do silly dances and never have anything to do with my hands.

Ryan: Aside from manually masturbating laboratory animals for fun and profit I'm going to move to Virginia to hang out with the hicks, but perhaps I've said too much.

HH: Anything else you'd like to add?

Ryan: If any big hairy men are looking for a fine young cannibal to be their cabana boy this summer, give me a call. (201) 573-1378, and remember to use my codename "Doug Total Kaos."

Bobb: Buy our records? Kill you parents? I don't know.

Cathy: I enjoy playing with my hair and being a dumb blonde, and asking truckers to "let me lick your armpit baby."

To contact the Trio write to:

Eradicacoe Records / Bobb Easterbrook

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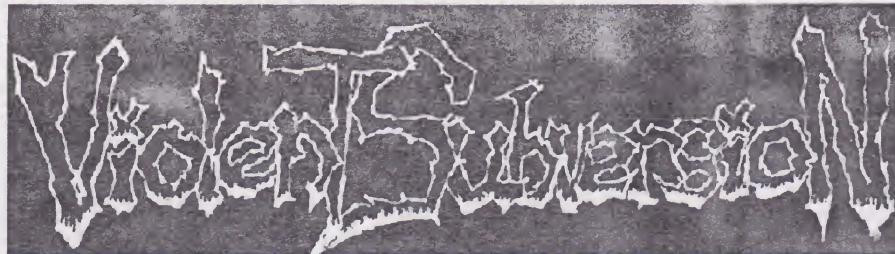


ART GALLERY



MANGE





**Hooligan House (HH): Let's start with the obvious, who's in the band, what do they do and where are you from?**

**Violent Subversion (SV):** I (Jared) play guitar and vocals, Jill does vocals as well, Adam plays drums, and John plays bass. We're all from Orleans and Eastham, MA. Jill lives in Amherst now, and Adam, John and I are probably moving to the Boston area in January.

**HH. You're a little different than most bands coming out of the MA area right now, which seems to be a lot of Oi! Is there a big punk scene in MA that we don't get to hear about and who's at the forefront of it?**

**VS.** That's hard to say. Oi! was kind of big in Boston for a while, but for the most part, it's starting to fizzle out there. We're definitely not an Oi! band but we all listen to it a lot. That and a lot of UK82 punk rock. There are a lot of different flavored bands coming from the Boston area. Of course there's the Unseen. Mark from the Unseen is starting a new band called Self Destruct. Then there's Toxic Narcotic, who have been around forever. A Poor Excuse just broke up. They were an old school hardcore band similar to short, fast Agnostic Front. Cops and Robbers are a good HC band. There's a lot of good bands too that don't get as much recognition, like 175 Grams who play anarcho punk. Bands like Kozik don't get as much credit as they deserve either. As far as the Cape goes, there's us and a few other bands in the Hyannis area like the newly reformed Dilauteds. There's some younger bands coming up too. I think when the Rat closed down and the Middle East stopped doing all ages shows it had a great effect on the Boston and Cape scenes. There's still no real all age's venues anywhere accept the Juice Bar in Orleans which is kind of lame. Less and less halls are willing to do shows so it's harder now. It shows who is really into punk though. It sort of weeds out everyone who was in it just to piss their mom off. When there's no shows, they all become ravers. No. The scene is a lot smaller than it was when I got into punk, but it'll come back again. There's a new resurgence of bands coming around. They just have to work harder because there are no real places to play. It does suck though, because so many of them will go unheard of.

**HH. Who and how did you come up with the name Violent Subversion?**

**VS.** I came up with the name with some help from our x-singer, Avery. Risking sounding emo, it has some personal meaning behind it. I'm just kidding. Basically it represents what we are offered in our society. The easy

answer that fails in the end. People don't really work together all that much and it's a reflection of that.

**HH. Do any of you or have any of you played in any other bands?**

VS. Yeah. John and Adam played in the Six Guns and the Illuminati. Adam and I were also in Social Virus together as well as the Lapid Rags. There have been a million short-lived bands we've been in. Some ridiculous ones. I tried to form a band called the Warner Brothers once with Avery. We were going to write songs about 80's movies. I still have all the lyrics somewhere. This is Jill's first band though.

**HH. For those who haven't been lucky enough to hear your stuff**

**describe the band and what kind of topics your lyrics cover?**

VS. Oh, I don't know. We just play whatever we like. We've been compared to everything from Mankind and Filth, to the Exploited, GBH, Broken Bones, and Discharge. Someone told me we sounded like the Pist once. I have no idea. We play a heavier side of punk with girl/ guy vocals. Watch out though. We have some newer songs that are a bit catchier! They still sound angry though. Certainly not poppy. Lyrically, we have songs about battered women, racism, military, human rights, hating your job, prisoners, child abuse, false rehabilitation systems, the scene, changing yourself for the better, lots of stuff. They're mostly about social issues and sometimes personal stuff. I wouldn't really say we're a strong political band like Aus Rotten or Conflict, even though we could blend in pretty well. Our songs are more general opinions and less like textbooks. Plus, we don't align ourselves with any extreme political parties or movements. We just have opinions.

**HH. Two of my favorite songs on the RETURNING THE ATTACK CD are "Weakness" and "Empty Voice" which seem to have a similar theme. Can you tell us about these songs and the motivation behind them?**

VS. Funny, the Weakness is my least favorite song on the CD. I'm just not happy with how it turned out. It wasn't what I was imagining, but I guess it's because I'm overly critical. The Weakness is about a couple of things. One is about actually getting of your ass and doing something. It just says how being silent and not speaking your mind, whatever that may be, is a weakness. If you have something to say, say it. A lot of people are under the belief that if they don't speak their minds, then they won't have friends. That may be true but you'll have false friendships. I think it's better to be able to agree that it's ok on having different opinions. More specific to the song, it just questions what hope is left in the punk movement when everything has become a slogan by Crass. There's no real drive behind a lot of what is being said, and it's too bad. The song is also about falling into a role. People always told me from the time I was a kid that I was an idiot or a loser, a nerd. And if you believe that, you'll feel like shit, be depressed and not get anything accomplished. You've got to be able to say fuck what everyone else says, and just accept who you are. The song's also about

turning your back on what you know is right. Thinking that things will go away if you ignore them. This could be about social obligations or just plain old avoiding inner conflict. It's really up to the listener. Whatever they get from it. Empty voice is similar but more specific about leftist posers. So many people go around preaching about anarchy and peace and revolution but they sit at home with their thumb up their ass. That's why we don't sing about extreme politics. We couldn't back it up 100 percent and that's not fair to yourself or the people who listen to you. I say save it for the bands that know what they're talking about. If you can't back up a song don't write it. It's the same with this huge rebirth of Oi! All these bands talk about violence and fighting but they've never got into a fight. Hardcore too. There are so many kids who pretend to be straight edge to fit in. It's stupid.

**HH.I'm pretty excited about the new 7" that you have coming out. Tell us about that and when will it be available?**

VS. It's a split release between Alienated Records (MA) and Wiseass Records (TX). We all like it a lot more than the CD. It's got 5 songs, one cover. We took a racist Skrewdriver song and made it antiracist. Hopefully some bonehead will buy it only to find he had been fooled. I'm sure tons of kids will be pissed that we did it but we don't care. It's kind of like using your enemy's own weapon against them. The other songs are awesome. We're really proud of it. We're going to press a limited amount on color vinyl that we'll sell at a discounted price before the release. We'll give a lot away for free too.

**HH.I have to admit I love the CD (that's why I wanted to do the interview); I was wondering who did the cover art and if that is supposed to represent Jill?**

VS. HA HA HA. Jill actually did the cover art. A lot of people say that looks like her, but she gets pissed. I think she subconsciously puts a little of herself in all her drawings, but she won't admit it. I can't let her read this now. HA HA.

**HH.What's your favorite thing about playing in the band?**

VS. Being able to have something to do. I'd be bored out of my mind if I didn't have this band. It's a lot of fun. I really like being able to have a voice too. Where else but punk rock can a regular teenager have something to say and have it be heard?

**HH.If there were one thing that you hoped someone would take away from seeing the band for the first time, what would it be?**

VS. That they had fun. I know most bands would say that it would be to understand their lyrical stances, but it all comes back to having fun. If no one has fun and the scene becomes a chore, no one will read the lyrics anyway. Besides, it doesn't matter if people disagree with me. As long as we know where we stand and can have a good time together, I'll be happy.





**HH.What's in store for the future of the band?**

VS. Hopefully more releases, shows tours, you name it. I think we're all pretty dedicated to the band. We're not going away any time soon.

**HH.Since this is punk we know the band isn't paying the bills. What do you guys do to make ends meet?**

VS. Actually, we're all rock stars. No. Well, I'm currently a full time student at a community college. It's a change from not being in school and having a real income to having shit. I work at a restaurant as a chef. I hate it. I've been trying to get out. I also bootleg computer software and other stuff. I'm a geek. John goes to school with me. I think he just got a job as a landscaper of something like that. Jill goes to school and works a little at a produce store. Adam works in a coffee shop.

**HH.A label mate of yours Social Virus has a song called "Us vs. Us" about infighting in the punk scene (great song, great band). What are your feelings on how punk has been broken into so many subgenres? Hardcore, emo, ska, Oi!, etc.**

VS. I think it's good and bad. There are genuine differences with different kinds of punk. The problem is that people don't look at that as a good thing. Everyone has the "be like me" attitude. I wish there were no labels, but that'll never happen. It's such a U.S. thing though. Over here when you hear the word "Oi!" you think "skinhead." In other parts of the world, they don't see a difference between punk and Oi! It's the same music as far as they're concerned. In the U.S. we subcategorize everything. It's kind of ridiculous. I can't keep up with it all. What's it matter anyway?

**HH.Being a band with political overtones, I was wondering if you voted in the election? If so why, if not why not?**

VS. Yes, I voted for Ralph Nader. I did because I don't agree with a 2 party system. That's not a real choice. Plus, voting for Nader means that I don't feel guilty. He's not in it to suck corporate America off, he's in it for real change. For anyone that said a vote for Nader is a vote for Bush, I couldn't disagree more. Saying that justifies that all the votes have to go to the two party system. Saying that shows your approval for the system. Voting for a third party is a step in what I think is the right direction. The big argument I get is that Bush would legalize abortion. What people don't realize is that Bush doesn't have the guts to go against the consensus of our country. No dirt bag politician does. Whoever is in office will bow to corporate America and basically run it the same way. Gore and Bush look different on paper, but they're not all that different in practice. It's like communism and fascism. The result is always the same. These are just my opinions. Everyone else in the band may think differently; I'm just speaking for myself. As far as not voting goes, I don't see what good it does. Following the popular slogan, "no matter how you vote, government wins" is strange. If no one voted in this country, I think it's safe to assume that we'd have a dictatorship. Government could do whatever they wanted. Besides, even if you think the presidential election is a joke, which it is for the most part, voting for issues in

your town is really important. It makes real change. It's hard to complain about your town going to shit when you were given the opportunity to make a difference and you avoided it. Whatever, it's your own choice. People have some pretty good arguments of why not to vote too. I just don't see those reasons ever showing a concrete effect ever!

**HH. Going along with the political theme of the last question; what's your opinion on the politics that punks choose to support, take the WTO for example? A lot of times it seems to me that someone will read something in MRR and jump onto the bandwagon without learning the whole story. Does that statement seem accurate to you?**

VS. Sure. There's a lot of pressure to be political. People will take a stance without knowing any information. Same thing with punks who wear a million patches of bands they've never heard. They're trying to fit in. Same thing goes for not being political. There's a lot of pressure in other parts of punk that says to not be political. People take it the wrong way and just don't have opinions, which is horseshit. Punk has a middle ground too. You don't have to follow the ideologies of others who are extremists. You can, but you don't have to. Like so many kids that listen to Oi! feel they can't listen to Conflict. Fuck that. Both have something to say. Take a listen and see what you agree with and what you don't. There isn't a set of rules.

**HH. Well I want to thank you for your time and is there anything else you'd like to add? Contact info, etc.**

VS. Yeah, if anyone wants to write, we always reply,

**Violent Subversion**

**PO Box 1395**

**N. Eastham, MA. 02651**

We have a website too. It's [www.violentsubversion.com](http://www.violentsubversion.com)

Thanks a lot.

## **Discography**

**1999 "Returning the Attack" CD on Alienated Records  
Coming soon:**

**Tracks on:**

**Wiseass Records CD compilation**

**Riotous Assembly Records CD compilation**

**Rodent Popsicle Records CD compilation**

**DIY Tape Compilation**

**"The Few And Far Between" 7"**

## BEHIND THE SCENES WITH

[www.realskinheads.net](http://www.realskinheads.net)



Recently a new force has emerged onto the skinhead and Oi! scene and that force is RSN. Started as a website to promote the skinhead culture and music scene it quickly branched out to form a record label. Recently I talked to RSN's founder Sheldon Ludman about the site, label and the Skinhead scene

**oi!**

**Hooligan House (HH):** I know there have been some important events that have happened in your life recently and I really want to address them and I promise that we'll get to them, but first off introduce yourself to our readers. Name, age, occupation, shit like that?

**Sheldon (RSN):** Ok. Names Sheldon, I'm 26 years old, I do light book keeping out of my home, as well as work as a network administrators assistant. I also run RSN Records, [www.realskinheads.net](http://www.realskinheads.net) and I am now the Bass player for America's newest Oi! Sensation CLEANCUT (America doesn't know it yet however)

**HH: Let me say that your website REALSKINHEADS.NET is probably the best skin site on the web. How long have you been doing it?**

**RSN:** I started it in about 178 days ago to be exact (I Just checked my stat info haha)

**HH: What compelled you to start up the site?**

**RSN:** Out of sheer embarrassment of what has become the status quo of skinhead websites. I wanted to do something that represented how I felt and others with my view on things could relate with.

**HH: There's a ton of skinhead related sites on the web, what does yours have to offer that others may not?**

**RSN:** For one thing, I don't play politician or censorship police. I don't have some fashion how to crap up, or how to do the "REG GAY" in my opinion reggae is retro

weak shit that skinheads read about in that awful book The Spirit of 69, some skins may enjoy that type of music, but I don't. If they want to read about it they can do so elsewhere. However, if skinhead reggae types sent in their shit for review I'm sure it would get a fair shake, as any band from the left wing to right wing. Sure politics are part of music but RSN doesn't get stuck on about it, we review and promote the musical aspect of what the band may have to offer. I have everything from The Oppressed to Skrewdriver from The Press to Skullhead I love all kinds of music. And for some "skinhead" to tell me that I can't listen to what I want to.... Well I have always done what I wanted to despite the trendy vast majority. Let them spread their rumors, I've watched them come and go. and I have never left.

**HH: In other words why should people get on the computer after reading this and log onto your site?**

RSN: Because they might want a refreshing look at skinhead? Or to catch up any many of the reviews from top labels such as Captain Oi!, Pure Impact, Step-1, Dim Records, Nordisc, etc etc the list goes on... almost every decent skinhead label works with RSN. There is something for everyone on RSN... we like it like that.

**HH: You have a partner in the venture; can you tell us a little about him?**

RSN: I have a partner for RSN Records, his name is John... a stand up skinhead who's been around a long time. has more pride in his family and work ethics than caring about what drama is running around the scene. I trust that guy with everything. We are partners solely on the record label; the site is my baby.

**HH: After running a successful site for a while what made you decide to branch out and form a label?**

RSN: Everything has happened rather fast, we have 3 releases out so far, another CD comp due out in DEC... a Split CD with my band Cleancut and Retaliator from the UK (being sorted out now) to be out in April 2001.... I talked to john who was looking for something to get involved in and it just kinda happened. I was helping Fierce Intentions shop for a record deal, and I decided fuck it... we'll just put it out! That's how it all started.

**HH: If you had to write a paragraph describing the goals of the label what would it say?**

RSN: To help out bands! That's the whole point, we aren't out to cash in on the next Dropkick Murphy's. We just want to help out bands that might need a small boost to whatever their goals may be. We don't even do contracts are none of that big business shit, sure some might call us stupid. But I didn't get involved in this to become a cut throat.

**HH: RSN now has 3 releases under the belt and a forth on the way, can you tell us what they are and a little about each?**

RSN: Ok RSN 001 Was a limited edition CD promo with 3 tracks from the follow bands, Fist Of Steel, Retaliator, Crusade, The Reformed, Semtex, Jon Bonet Stranglehold & The Blurters RSN 002 is Fierce Intentions "First Punch Thrown " 7" EP Boston's new Oi! Heroes! RSN 003 The Perpetrators "Soldiers of Victory" 7" EP Great Sing a long bash em OI! From South Carolina RSN 004 is the big CD

comp with tons of great bands and is mostly unreleased material. See the website for more info.

**HH: So far you've been working with pretty much unknown Oi! bands, is there any particular reason for that?**

RSN: I also kind of explained this. I want to help out bands that need a boost, help them get their name about... so maybe someone like DIM or Pure Impact will pick them up and do a full length. We aren't out for a cash profit, if we were... we sure the fuck wouldn't be releasing vinyl!

**HH: How do you go about choosing whom RSN is going to release?**

RSN: John & I put our heads together and talk about it. I have been known to jump the gun and want to sign every new band I find, but John helps me find reality haha

**HH: Is RSN going to continue to focus on the Oi! genre or do you have any plans to expand into other so-called skin music like ska and hardcore?**

RSN: Naw we are gonna stay along the lines of Streetpunk/Oi! Skinhead music. I don't wanna waste time putting out safe punk crap like those nobody's The Knockdowns. To think we even considered putting out such trash.

**HH: Would you expand into other music if the right band came along?**

RSN: Oh maybe. I can't say I wouldn't but the chances are slim.

**HH: The popularity of so-called streetpunk and Oi! is on the rise, how do you feel about that?**

RSN: I'm sick of safe punk bullshit being passed off as Oi! And skinhead music, commie shit like Hudson Falcons and GC5 are socialist crap. If the shoe fits wear it, Hudson Falcons are not quiet about their beliefs. I think it's about time Oi! Got the recognition it deserves but at the same time I like to keep the music I listen to REAL and not some safe punk mommy thinks it's ok so it'll sell records bullshit.

**HH: Does politics play any role in what you put out or is music just music?**

RSN: Nope, I mean I wouldn't put out some commie, butt target band but at the same time I really wouldn't be asking their politics unless they wanted to use a picture of Stalin on the cover.

**HH: Any type of political bands that you would refuse to release?**

RSN: I wouldn't personally want to release extreme RAC or anything. I am all for freedom of speech, but I think when bands get to extreme they lose sight of "playin for the kids" ya know what I mean? We will put out whatever we get into.

**HH: Sheldon, you're originally from Western Michigan but you relocated to California. When and why did you move?**

RSN: I'm Originally from Southwestern Michigan... I grew up there I been all over gods green earth ever since however, Washington, California, etc. I haven't been a steady resident of Southwestern Michigan since I was 14-15 however it seems I am again now!

**HH: You recently moved back to Michigan what differences have you noticed about the two scenes?**

RSN: I have always been a bigger fan of the Midwest skinhead scene. You don't have dolts running around selling drugs/doing drugs packing guns throwing gang signs, talking like snoop dog. You just don't... That's a CA trait and they can have it for all I care. I'm glad they have their scene let them, I like things the way I think they should be here in good ole MIDWEST USA.

**HH: Is anything going to change with the way RSN runs seeing as the partners are on opposite sides of the country?**

RSN: Time will tell. Next Question Please!

**HH: Your decision to move back to Michigan was kind of made rather quickly. Can you tell us of the incident that happened on Sept 29<sup>th</sup>, 2000 that prompted the move?**

A whole lot of horse shit. However we had planned to move back to the Midwest a year prior to us actually moving, the wife put in her transfer at work (to relocate to a Midwest location) a year prior to our move date. So we didn't just get up and move in the middle of the night or whatever, but we did keep it to ourselves. I had some problems with one of my wife's ex's who is in the cool "skinhead gang" in LA, and it escalated into a heaping ton of silly shit. I don't really wanna get into it. But it's just that shit. I was shot at on Sept 29<sup>th</sup>, and I can't really talk too much about that at this time. I do fly out to LA in DEC to testify as ordered by the court. I will be more free with what has been going on with this after it's over and done.

**HH: Sheldon, I have to thank you for being so open with your answers especially the last couple of questions. Is there anything else that you would like to add?**

RSN: Yeah just check out [www.realskinheads.net](http://www.realskinheads.net), Buy our records. but most importantly murder/kill/maim The Knockdowns from Portland, OR. Hahah oh well, I guess that's what I get for answering questions after 19 beers into a case of PBR.



# RECORD REVIEWS

Once again here are the standard record reviews. These are only my opinions. The reviews are based on no set criteria except on how much I like a certain album. Bands and labels please send any records to be reviewed to the following address: P.O. Box 180983/Utica, MI 48318-0983. This is pretty easy to follow; I've divided this into 5 star albums, 4 star albums, etc. Special thanks to everyone that sent stuff in to be reviewed for this issue. Titles proceeded by an \* are available from Hooligan House mail order, but check the current list for other available titles.

## Just a notch above all the rest

DS-13 "Vad Vet Vi Om Kriget?" CD on Deranged Records

Anyone who reads MRR should be familiar with this Swedish band. 27 short machine gun blasts of raging hardcore make up this album. I'm not sure but I think that this CD is comprised of one new album and 11 songs that are taken off of previously released split 7"s. 27 songs in just over 28 minutes highlighted by the songs "If This Is Hardcore", "Look Beyond The Youth Crew", "Your System Is Fucked" and "Society Made Us Do It". This is one of the most powerful recordings I've heard in a long time and it gets better every time I listen to it. Buy this now!

## \*\*\*\*\* 5 Stars \*\*\*\*\*

\* FALSE IDENTITY "6 Song CDEP" Self Released CD

My favorite Detroit hardcore band is back with a brand new CD. False Identity once again releases its brand of melodic hardcore to the masses. This time the guys have much better production and a tighter sound on their crowd favorites like "Patriot Terror" and "Don't Conform". I don't want to compare them to Anti-Flag, because that's not what they sound like, but if you're a fan of Anti-Flag I think you'll really like this.

\* BONECRUSHER "Followers of a Brutal Calling" CD on Outsider Records

OC's finest Oi! band is back and once again Outsider brings them to the masses. 15 of the harshest, hardest hitting Bonecrusher songs yet. If this CD doesn't bring 'crusher the following that they so rightfully deserve than the public is just plain stupid. There's a reason that Bruce Roehrs of MRR has been singing these guys praises for a few years now and it is because they're that good. With this release Outsider puts themselves firmly atop the U.S. Streetpunk scene.

RUNNING RIOT "Reclaim the Streets" CD on TKO Records/Flat Records

Kick ass release from this Irish Oi! machine. This CD is crammed with music; it features 12 studio tracks as well as a 9 song live set recorded in Belfast in 1998. Running Riot sings about the typical Skinhead subjects such as drinking and working class life, but also branches out with a few political songs. Best songs here include "Divide & Conquer" and "Judge, Jury & Executioner". Oi! fans buy this quickly.

TKO Records \* 4104 24<sup>th</sup> St. #103 \* San Francisco, CA 94114

COCKNEY REJECTS "Back on the Streets" CD on Victory Records

I was debating on whether to rate this four or five stars but it gets the benefit of the doubt because of the legendary status of this great Oi! band. 16 songs measuring in at 41 minutes. At first I was a little disorientated at the clean production on this album but one is almost instantly caught up in the catchiness of the songs especially "On the Run" which now ranks up their as one of my favorite Rejects songs. This album shows that all bands that reunite don't suck the second time around.

Victory Records \* P.O. Box 146546 \* Chicago, IL 60614

7 SECONDS "Scream Real Loud" CD on SideOneDummy

Newest live CD by these Punk Masters. What really needs to be said about this recording that one can't already guess? One of the best sounding live albums I've ever heard. Great clean production that makes the vocals clear as hell even when the crowd is singing along. All the tracks you'd expect on a 7 Seconds live album.

Side OneDummy \* 6201 Sunset Blvd. Suite 211 \* Hollywood, CA 90028

\* URBAN RIOT "A Mile in our Shoes" 7" on Fled Records

Fled Records went all out on this release from the full color cover to the great insert to releasing an outstanding streetpunk band. 1 instrumental and 4 songs make up this disc and not one of them is bad. It's hard to say which song on here is my favorite because they're all good. Fled Records \* P.O. Box 475 \* Schoolcraft, MI 49087

\* THE PERPETRATORS "Soldiers of Victory" 7" on RSN Records

RSN's third release is their best yet. Great Oi! that is finding itself being played more and more around my house (much to the disgust of my roommate). The songs on here are catchy and you'll find yourself singing along to "You Scum" rather quickly. Buy it soon because it's a limited pressing.

WWW.REALSKINHEADS.NET

THE OATH "Hit Parader" 7" on Gloom Records

Special thanks to Justin for sending me this great piece of vinyl. Members of Charles Bronson and Devoid of Faith along with others comprise The Oath. Hardcores very own all star band. Snotty, thrashy hardcore in the Charles Bronson style. This contains everything that makes hardcore great. Buy it soon because it's limited.

Youth Attack Records \* Murray Hill Station \* P.O. Box 1622 \* NY, NY 10156

VIOLENT SUBVERSION "The Few and Far Between E.P." on Wiseass and Alienated Records I was amazed when I got this in the mail the other day and started playing it. This 7" almost became the pick for a notch above the rest. 5 flat out great songs that you'll be listening to over and over again. Politically and socially conscious lyrics that aren't preachy and stale. I can't stress enough how much you need this record.

Alienated Records \* P.O. Box 1395 \* N. Eastham, MA 02651-1395

COLD AS LIFE "Declination Of Independence" CD on CTYC Productions

Newest Release from these Detroit hardcore legends. Brutal guitars, pounding bass, thumping drums and gruff vocals highlight the 13 tracks on this CD. This is the way hardcore was meant to be played, none of the catchy sing-a-longs just an all out attack on the eardrums. Buy this and find out why bands such as H2O and Sick of it All always mention Cold as Life on their thank you lists.

CTYC Productions \* P.O. Box 441905 \* Detroit, MI 48244

\*\*\*\*\* 4 Stars \*\*\*\*\*

SUBURBAN THREAT "American Punk" CD on TKO/Chapter 11 Records

It's great to see younger people embrace Oi! music, and with a little help from Mike and Kenny from Pressure Point, these Sacto high school students put out an outstanding debut. This CD is filled with songs dealing with politics, brotherhood and unity. Even though the songwriting isn't the most advanced, this CD shows that these guys have great potential and I look forward to hearing their future releases. They do a great cover of "Bloodshed" by the Bruiser.

TKO Records \* 4104 24<sup>th</sup> ST. #103 \* San Francisco, CA 94114

DEATH THREAT "Peace & Security" CD on Triple Crown Records

Hardcore reminiscent of the old style NYHC bands. This is the first release from Triple Crown that I've been extremely impressed by (I'm not saying other Triple Crown releases were bad, they just didn't get me overly excited). I hadn't heard of this band and I'm glad I took a chance and bought this for \$3 at a used record store, which just proves how stupid some people truly are. As a bonus "White Trash" Rob co-wrote and appears on the song "Life Sentence".

Triple Crown Records \* 331 West 57<sup>th</sup> St. \* PMB 472 \* NY, NY 10019

U.F.C. "Second State" 7" on Charged Records

Jake from the Casualties runs Charged Records so you can guess what this band sounds like, old school, up tempo, snotty no future style of punk similar to Blanks 77 and the Casualties. Put this on spike up the old mohawk and paint the leather jacket because this ep destroys.

Charged Records \* P.O. Box 157 \* High Bridge, NJ 08829

**BOTTOMED OUT "Looking Down" CD on Filthy Stinkin' Records**

More Detroit hardcore mixed with a little ska (no horns), similar in style to Against All Authority. Duel vocals that compliment each other perfectly lead this band on an all out assault. Check out the emotion that Bottomed Out displays on songs such as "I Owe You". Great release. Filthy Stinkin' Records \* 1355 W. Buell \* Oakland, MI 48363

**\* FIERCE INTENTIONS "First Punch Thrown" 7" on RSN Records**

The Fierce Intentions first release shows that this is one band that will one-day be at the top of American Oi! These kids bring you 4 hard hitting skinhead anthems in the vein of Forced Reality. A spectacular debut, I'll be waiting for their next release.

[WWW.REALSKINHEADS.NET](http://WWW.REALSKINHEADS.NET)

**SOCIAL VIRUS "From Prepubesence to Protest" CD on Alienated Records**

I picked this CD up at a distro table at a show and I'm glad I did. This doesn't contain the best production or best lyrics, but there's something about it that I love. Order this CD if you like your punk plain and simple. This is great.

Alienated Records \* PO Box 1395 \* N. Eastham, MA 02651-1395

**\* THE ASSAILANTS "Modern Technology" CD on Upstart Productions**

I've been really impressed with the stuff that Josh puts out on his Upstart Productions label and this is no exception. Good American Oi!, with a hardcore slant, that actually goes beyond the standard drinking and fighting that a lot of the bands of this genre sing about. Songs topics ranging from police oppression, big brother, anti-war and anti-racism, but it still has a couple of your standard getting drunk and unity anthems.

Upstart Productions \* 65A Madison Ave. #254 \* Dumont, NJ 07628

**AMBITION MISSION "Ambition Mission" Self Released CD**

Great DIY CD by this band featuring both male and female vocals. It's kinda hard to categorize this band other than punk (kinda). 10 well crafted and well recorded songs. Some of the songs that are sung by the female vocalist remind me a little of Velocity Girl.

**TERMINUS CITY "My Castle" 7" on Squigtone Records**

This 7" is great. I can see why this was released on two labels at the same time (one song is different on each release). I really hate comparing bands so I'm not going to do it besides if you like Oi! at all you'll know who these guys are. Pick up this hard-hitting disc.

Squigtone Records \* P.O. Box 38 \* Newton NJ 07860

**ABE FROMAN "Baltimore is Scum" Self Released 7"**

I believe this is the first release from this female fronted band, from East Lansing, MI, and it's a good one. Don't let the slightly muffled recording fool you there's a lot of talent in this band. I really enjoyed this 7" with the songs "Wet Newspaper" and "Finnegan Royce" being my favorites, but there's by no means any bad songs on this. MRR compared them to Cleveland Bound Death Sentence, so there you go. I hope to hear more from them in the future.

Abe Froman \* P.O. Box 6393 \* East Lansing, MI 48826

**VIOLENT SUBVERSION "Returning the Attack" CD on Alienated Records**

This is real similar to the Social Virus CD that reviewed above, but might even be a little better. Plain old punk; no label no slogans just the way it should be. Highly recommended!

Alienated Records \* PO Box 1395 \* N. Eastham, MA 02651-1395

**BURIED ALIVE/REACH THE SKY "Boston-Buffalo Express" Split 7" on Indecision Records**

Both bands play Hardcore, but what I find amazing is that Reach the Sky got signed to Victory when Buried Alive is more along the standard Victory band. This split contains two songs by both bands and like I said both play Hardcore. I have to admit I liked the Reach the Sky side more than Buried Alive.

Indecision Records \* P.O. Box 5781 \* Huntington Beach, CA 92615

\* V/A "Drunks Not Dead" 7" on Murder and Mayhem  
4 way split 7" centered on the theme of drinking. Could you ask for anything more? The Louts (U.S.), Die Strohsacke (Germany), Boot Militia (U.S.) and The Bad Preachers (Belgium) comprise this internationally flavored release. All the bands are in the Oi!/Streetpunk style. It's hard to say what the best song on here is, but I'll have to go on record and nominate Boot Militia's contribution "Menace to Sobriety".  
Murder & Mayhem Records \* 1500 Miriam Ave. \* Garner, NC 275

V/A "Unity is Dead....so Pass the Beer" CD on RSN Records

Well this CD proves that the title is wrong. This CD proves that unity still exists in the Oi! scene. RSN manages to get bands from the U.S., England, Belgium and Australia to contribute three tracks each to this great comp. Check out Fist of Steel's three contributions "Rip it Up", "Skinheads Against the Reds" and "Bootsboy Power" for some of the best Oi! produced in a while. This is like getting seven 7" on one disc. A great comp.

[WWW.REALSKINHEADS.NET](http://WWW.REALSKINHEADS.NET)

\* V/A "Greasers, Punks and Skins #2" CD on Squigtone Records

Squigtone once again compiles some of the biggest names in American Oi! along side some lesser known bands on the second installment of the "Greasers Punks and Skins" series. I must admit I'm not a fan of the Rockabilly stuff that's included on here, but luckily it only makes up a small portion of the CD. This is a great comp, the best songs being Hudsons Falcons "Worker Fate", The Oi! Scouts "Bleeding Hearts" (this song is catchy as hell) and Boot Militia's "The Way it Should Be" (more hardcore than what you have probably previously heard by them). I could live without the rockabilly but this is still a great collection.

Squigtone Records \* P.O. Box 38 \* Newton, NJ 07860

V/A "Punch Drunk 2" CD on TKO Records

This is a great collection featuring a lot of exclusive tracks by the likes of The Bodies, Those Unknown, Sixer, Antiseen, Suburban Threat, Niblick Henbane and more. This also features tracks by Dropkick Murphys, The Templers, The Bruisers, Cock Sparrer and a bunch of other top notch Streetpunk/Oi! bands. You'll be playing this comp all the way through without skipping over anything. The cover looks stupid is about the only bad thing I could come up with to say about this CD.

TKO Records \* 4104 24<sup>th</sup> St. #103 \* San Francisco, CA 94114

\*\*\* 3 Stars \*\*\*

WAFFLEHOUSE\* "Tour EP" Self Released CD

Detroit's top Emo band released this 7 song EP to take on their summer tour (which included a stop at CBGB's). I'm not a big Emo fan so this review relies on some other people's feedback. Complete DIY release with original packaging and decent production. I'm sure they didn't become one of Detroit's biggest drawing local bands for no reason at all. Emo fans will enjoy this.

[WWW.WAFFLEHOUSE.NET](http://WWW.WAFFLEHOUSE.NET)

JUSTIFIED ANGER/ABORTED "Split" 7" on Puke and Vomit

Justified anger is the weaker of the two bands on this split. Both bands play straightforward hardcore in the style of the mid 80's California bands. All in all a good release and a good follow up to the Aborted's full length "Product of an Industrialized Nation".

Puke -n- Vomit \* P.O. Box 3435 \* Fullerton, CA 92831

REACH THE SKY "So Far From Home" CD on Victory Records

Hardcore band from Boston that doesn't really fit in with the typical Victory bands. This CD is a lot better than the recent hardcore releases from Victory but Reach the Sky is better live than they are on CD. They do a very good job at writing hardcore love songs. I don't really know what to say about this CD, but it's good.

Victory Records \* P.O. Box 146546 \* Chicago, IL 60614

THE UNSEEN "Totally Unseen" CD on Step-1 Music

I love this band and I wanted to rank this so much higher than I did. The Unseen play great no future drunk punk similar to the Casualties. The reason I didn't rank this any higher is that this CD is a sample of songs taken from the albums "So This is Freedom?" and "Lower Class Crucifixion". If you've never heard the Unseen pick this up because it does contain the best songs off of their two albums, better yet just pick up the other albums.

[WWW.STEP1MUSIC.COM](http://WWW.STEP1MUSIC.COM)

USELESS I.D. "Dead's Not Punk" CD on Falafel Records

This CD is a few years old but I just got it when the band came to Detroit and since most people haven't heard it I figured I'd review it. Useless I.D. is from Israel and plays a Fat Wreck style of punk. Not my favorite style but this is better than most of the bands that play that style. If Fat Wreck is what you like than I'd definitely get this CD because it'll prove that most Fat Wreck bands are shit.

Falafel Records \* PO Box 7812 \* Haifa 31070 Israel (I hope I wrote that right)

V/A "Hopelessly Devoted to You vol. 3" CD on Hopeless Records

The latest sampler from the guys at Hopeless/Subcity featuring 23 tracks from the likes of Dillenger 4, Against All Authority, The Queers, Mustard Plug, Falling Sickness and the rest of the Hopeless roster. You pretty much know if you'd like this comp so there's really no reason to go into details. Features 12 unreleased tracks that will probably find there way onto the future releases by the bands, but for \$4.00 what do you really have to lose.

Hopeless Records \* P.O. Box 7495 \* Van Nuys, CA 91409-7495

\*\* 2 Stars \*\*

APATHEMY "Our Decayed Remains" CD on No Substance Records

Detroit Hardcore with a ton of metal mixed in. Decent songs that are ruined by poor production, the vocals are too low in the mix and the drums are too pronounced. This is a great band who is hampered by a poor sounding release. Hopefully with the experience they gained this time around future releases won't contain the same problem.

No Substance Records \* P.O. Box 182497 \* Shelby Twp, MI 48318-2497

\* 1 Star \*

BOXCAR "The Weather is Here, Wish You Were Beautiful" CD on Red Leader

Watered down punk that belongs on Fat Wreck. Let me rephrase that, they wish they could be on Fat Wreck. Nothing original here sounds like Face to Face or any other bands trying to sound like Face to Face, only worse. Stay away from this CD.

Red Leader \* Park West Finance Station \* P.O. Box 20836 \* NY, NY 10025

DOWNTIME "Never Be Clever Again" CD on 206 Records

Face to Face meets Blink 182. You can tell Downtime are good musicians but they need to be doing something original, anything original. Good production does nothing to mask how unoriginal this release really is.

206 Records \* 8314 Greenwood Ave. \* PMB 102 \* Seattle, WA 98103

FLAT STANLEY "Fucked From Th'Gitgo" CD on RMP

Is it just me or does every new band want to sound like Face to Face. Can I just say it's already been done. For anyone looking to start a band please do me a favor and throw away all your Face to Face and Face to Face clone band CDs, and start fresh. Fat Wreck or whatever label Face to Face is on has already signed them so they're not going to give you a record deal.

RMB \* 92 Kentworth Ave. \* South Hamilton, Ontario \* Canada \* L8K-2S9

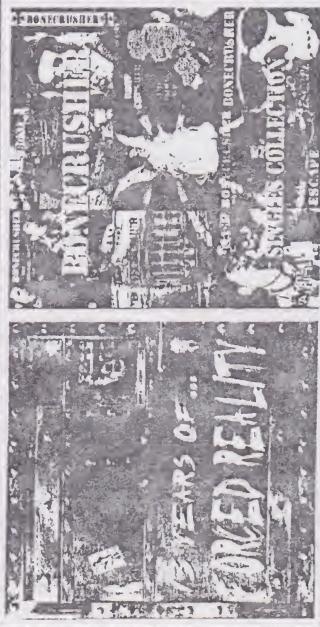
THE GOLEMS "The Golems" Self Released CD

Stupid band name and a stupid CD. I thought bands were done trying to imitate Stone Temple Pilots and the other crappy grunge bands. I feel sorry for anyone who wasted money buying this CD.

[The\\_Golems@hotmail.com](mailto:The_Golems@hotmail.com)

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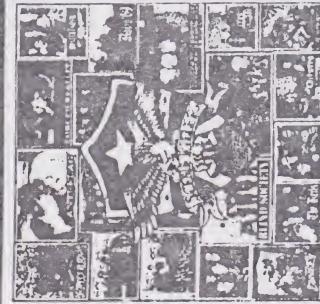


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# DIY ZINEMAKING

Anthony Rayson originally printed the following outline in Thought Bombs #9. Thought Bombs is one of the best anarcho/political zines out there, and though I may not agree with everything that is printed in it I deeply respect the impact that the zine has on our scene and the dedication that Anthony possesses. To get yourself a copy of Thought Bombs send \$2 to South Chicago ABC Zine Distro/ PO Box 721/Homewood, IL 60430.

The reason I'm reprinting this is because there has been a lot of talk in Hooligan House about getting involved in your scene through starting a band, a label, zine, or distro. It's a topic that the Hooligan House Crew takes very seriously.

Hooligan House is dedicated to the DIY underground and will continue to run stuff like this and "Get Your Music Out There", if anyone would like to contribute feel free to send a column in.

## ZINEMAKING WORKSHOP OUTLINE

### I. Educating Yourself

- A. Read thick non-fiction books analyzing society
- B. Order tons of insightful zines
- C. Listen to and play asskicking music
- D. Write constantly until you learn how to do it effectively and your writing calluses are formed
- E. Become involved in a local grassroots group (or five) fighting oppression

### II. Conceptualize your zine

- A. Name Your zine
- B. Decide on size and # of pages
- C. Develop an overriding theme for your zine
- D. Design an appealing cover, back page, inside covers and title page
- E. Recruit collaborators or go it alone, but expect much work

### III. Collecting Material

- A. Carry a notebook at all times. Get Folders, files, briefcases, satchels and boxes for papers
- B. Insist on phone #'s and addresses of those interested and pursue them
- C. Have a folder to collect good stuff from zines, papers, flyers, etc. to copy later
- D. Graphics are very important. Draw your own, solicit others, save pictures and cartoons that strike you

### IV. Formatting your zine

- A. Title page, page 2, 3 last page second to last page and middle of zine
- B. Paginating
- C. Structure your sections – rants, graphics, letters, interviews, reviews, etc.
- D. In the morning, when your mind is fresh, write a checklist of things to do and people to contact for that day and try to work on it – allowing for spontaneous modifications or to just blow everything off for that day. If you blow it off, get going the next morning on it. Accomplish something every day.

### V. Copying, reducing, enlarging, lightening, darkening

- A. Copy, clean, reduce or enlarge to fit format. Paste similarly required pieces onto a page for quicker copying.

- B. Make two copies of each and protect carefully
- C. Learn how to use copying machines proficiently before serious copying is undertaken
- D. Become friends with the people with computers and copying machines
- E. Make an unobtrusive presence felt by those who work at the copy store. You'll be there often. Let them enjoy your presence

#### **VI. Cutting**

- A. Get a box cutter knife and a metal ruler
- B. Use newspapers to cut on. Wooden cutting boards get scarred and hard plastic ones have no give
- C. Give yourself at least 1/8" clearance from actual text on all four sides
- D. Collecting, writing, printing and cutting will be an ongoing process. Don't be overanxious. You'll know when you're ready to paste the zine together. For best results, have much more material than you'll need, so you can legitimately edit, putting only the most relevant, impactful stuff in that issue. Each page should have a distinctive quality of completeness in and of itself, and when strung together, they should "flow"

#### **VII. Pasting/Liquid paper**

- A. Lightly number the blank pages in the middle
- B. Have a center to work out from
- C. Eyeball carefully, paste evenly, get edges thoroughly
- D. Stay at least 3/8" from edges of paper or copier will clip it
- E. Paint over splotches with liquid paper
- F. Have a finger bowl &/or rag to wipe glue of hands frequently
- G. Glue on top of newspaper and use a fresh page for each new glued page
- H. Delicately place in folder and press, so pages of originals will be flat (not curly)
- I. When you're done – you're not done! Finish it.

#### **VIII. Preparing the master**

- A. Make two copies
- B. Don't settle for dirty copies. Check glass for dried liquid paper. Bring a cleaning rag to clean carefully
- C. Take masters home to finish. Don't linger at the store and make others wait
- D. Painstakingly proofread and clean all lines, typing mistakes and splotches
- E. Put finishing touches on master
- F. Make sure your name, address and the price of the zine is easily findable (as if someone is actually going to pay for it! HAHA!)

#### **IX. Copying the zine**

- A. Get a large satchel and paper pouches
- B. Bring your own cover pages, if other than white
- C. Have a helper join you in the progress
- D. Cultivate friendships with CopyMax & Kinkos workers. Give them cool zines. (Forget Staples, you want to D.I.Y.)
- E. Enter store with subtle knowing confidence and self-assurance. Act like you know what you're doing and actually know what the hell you want to accomplish

- F. Keep them busy if they're idle. Have them laminate something or read a zine. Usually other customers keep them hassled
- G. Copy diligently, quickly, efficiently and unobtrusively
- H. Just copy and collect papers into your satchel. Don't do anything else
- I. Tell them 1/3 (or less) of what you actually have done
- J. Make 1/10 of the copies all white & keep them as flat masters

#### **X. Collating/Stapling**

- A. Collating tray
- B. Special stapler, proper staples, small pliers
- C. Creasing
- D. Rubberband into tens
- E. Inserts and letters

#### **XI. Distributing**

- A. Mailing
  - 1. Use correctly sized envelopes. Buy by the hundred
  - 2. Calculate weight of mailing to be exactly on the ounce
  - 3. Know the mailing rates
  - 4. Use stamps only! Glue both sides
- B. Who to mail your zine to
  - 1. Mail to all decent zine review zines
  - 2. Get Shannon Colebank's Whizzbanger Guide and mail to select distros. Go global if you can pull it off
  - 3. Mail to other like-minded zinester's & and others interested in your material
  - 4. Write letters to tons of zines
  - 5. Make up and place ads in your zines
  - 6. Saturate your locality with flyers of your zine and the zine itself. Get your zine in record shops, coffeehouses, and shows. Don't try to get any money for it. Hey, not once did I say this is gonna be cheap! People have to get use to it and actually develop a desire for it. Of course, by then, they'll expect it for free!
  - 7. Put inserts and letters in all your zines
  - 8. Do literature tables as often as possible at shows, rallies and fairs
  - 9. Carry a stack of your zines with you at all times
  - 10. Initiate conversations with strangers wherever you go
  - 11. Forget about "making money." If you receive 1/10 of the money back that you put into it, consider yourself lucky
  - 12. Keep originals and masters safely stored for future reprinting & to satisfy requests for masters

#### **XII. Anarchy in everyday life**

Work on your zine everyday. You'll slowly improve your zine, your ability to fashion arguments and your effectiveness in speaking with people. You will develop a more ordered, efficient mind. You'll become generally more knowledgeable and meet truly great people as you work to get your message out. In lieu of functioning worldwide anarchist collectives, the closet thing to a liberated life we can aspire to, is to live a fearless, principled life fighting this system of death, with every breath. Enjoy life! Revolt – early and often P.S. our zine will be free to prisoners!

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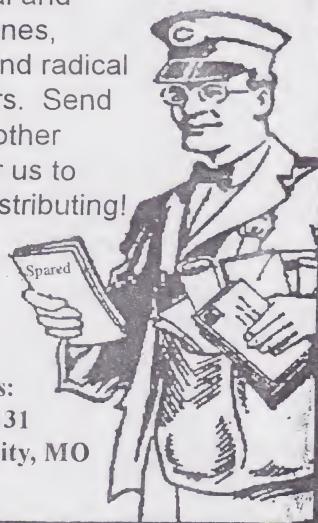
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Like I said in the introduction of the zine I am ending the Distro. After doing it for years I now have other commitments that keep me from devoting as much time as I'd like to it. This is the list of what I have left in stock. If you see something you want you can email me and I'll hold it for 10 days so you can send cash or a money order made out to Todd Keyser (not Hooligan House). My email is: [attak53@aol.com](mailto:attak53@aol.com)

Thanks to everyone that has ordered throughout the years. I'm sure that there will still be some items that I mail order but it will be from Friends bands and people that I work with. Thanks once again.

Hooligan House \* PO Box 180983 \* Utica, MI 48318-0983

CD's

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in the cooker: a compilation (live, studio, 7", flexi, who knows?) with some of our favorite southern california hc/punk bands, including run for your fucking life

bleeding parade, inc. is here to say that we want to hear your demo, 7", or whatever. style is not so important, though we do prefer hc/punk/thrash, true emo, and that crazy, noisy, chaotic metal that the kids just love these days. what we are looking for are bands that are trying to redefine these genres, or those that have created their own noise. but we are very open minded, so it doesn't hurt to send in something outside of these realms...unless it contains any racist, sexist, or homophobic content. then we will publicly humiliate you. thanks.

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